The Musical World.

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MISS LOUISA VINNING begs that Communications respecting engagements may be addressed to Miss Louisa Vinning, care of Boosey and Sons, Holles-street.

REUNION DES ARTS.—Notice.—The Subscribers are hereby informed that the SOIRE MUSICALE, announced for the 31st inst., is POSTPONED to January the 21st. The season 1857 will commence in February.
CH. GOFFRIE.

ROYAL ACADEMY OF MUSIC.—The Lent Term commences Monday, January 19th, 1857. Candidates for admission must attend at the Institution for examination on Saturday the 17th inst., at 3 o'clock.
By order of the Committee,
Royal Academy of Music, Tenterden Street, Hanover Square, January 8th, 1857. J. GIMSON, Secretary.

MISS JULIA ST. GEORGE'S "Home and Foreign Lyrics" having been pronounced by the unanimous opinion of the Liverpool press, one of the most elegant and successful entertainments of one day, it will be repeated every evening till further notice. Clayton Hall, Liverpool.

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FREEMASONS' HALL, GREAT QUEEN-STREET. Mr. GEORGE GENGE respectfully announces that his annual CONCERT AND BALL will take place on TUESDAY Evening, January 13, 1857. Principal Vocalists:—Madame Zatello, Miss Wells, Miss J. Wells, Miss Brougham, Miss E. Brougham, Mrs. T. Distin, Miss Poole, Master Connell, Master Fitzgibbon, Mr. Kenny, Mr. Holmes, Mr. W. Fielding, Mr. Ransford, Mr. H. Percy, Mr. Bartleman, Mr. T. Young, Mr. T. E. Williams, Mr. Morgan, Mr. Smythson, Mr. Shoubridge, Mr. George Perren, Mr. George Genge. Solo, Grand Pianoforte, Mr. J. G. Callcott. Solo Concertina, Mr. George Case. Conductor, Mr. J. G. Callcott.
PROGRAMME OF THE CONCERT.—Glee, "Come o'er the brook," Sir H. R. Bishop. Duet—The Misses Wells, "From our merry Swiss home," Glover. Ballad—Mr. George Genge, "Free as the air," Blewett. Song—Miss Wells, "Thro' meadows green," Hass. New Song—Mr. Ransford, "My old friend, John," Land. New Serenade—Mr. G. Perren, "Good-night, beloved," Balfe. Ballad—Mrs. Theodore Distin, "What will you do, love," Lover. Air—Madame Zatello, "Do not mingle," Donizetti. Scotch Song—Miss Poole, "Huntingtower," Scotch Air. Fantasia—Mr. J. G. Callcott, Grand Pianoforte, on airs from "L'Etoile du Nord," Kuhe. Ballad—Miss Wells, "I saw thee weep," M. B. Mercat. Glee, "The gipsies' tent," T. Cooke. Duet—Miss Wells and Mr. George Perren, "The sailor sighs," Balfe. Song—Mr. Henry Percy, "The first kiss," Balfe. Solo, Concertina—Mr. George Case, Case. Ballad—Mr. Young, "Sweet Mary of the vale," W. Ransford. Duet—The Misses Brougham, "Trust her not," Balfe. Song—Mr. Henry Percy, "We met by chance," Kücken. Song—Madame Latello Constance, Linley. Songs—Miss Poole, "Old Memories," Duggan, and "I know who," Mrs. Groom. Finale—All the Voices, "The chough and crow," Sir H. Bishop. There will be an interval of ten minutes between the Concert and Ball.
PROGRAMME OF THE DANCES.—1—Quadrille (Traviata), Laurent. 2—Valse (Fenella), Tinney. 3—Quadrille (Cité Bals des Amis), Adams. 4—Polka (Forest Flower), G. Genge. 5—Lancers (original), Hart. 6—Schottische (Pearl of Kent), T. Browne. 7—Quadrille, (Chasse), La Motte. 8—Varsoviana (Polonia), Bosissio. 9—Caledonians (original), Gow. 10—Valse (Féri), D'Albert. (SUPPER.) 11—Quadrille (Bonny Dundee), D'Albert. 12—Polka (Flauto Harmonica), Adams. 13—Spanish Dance (twelfth selection), Adams. 14—Valse Redowa and Polka (Eugenie, Dover Express), T. Browne, Marriott. 15—Quadrille (My Mary Ann), Marriott. 16—Valse (Imperial), Adams. 17—Polka (Bibay), J. G. Callcott. 18—Quadrille (Lucrezia Borgia), D'Albert. 19—Galop (Crescendo), Bosissio. M.C., Mr. Frampton. Adams's Celebrated Band.
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The Concert will commence at Nine o'clock; the Ball at Half-past Ten. Supper provided at One.

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* * * * *

"We must, however, desist. The analysis of every tune would be an agreeable though unnecessary task; but it is enough, in conclusion, to state that we have *never* before read through a collection of harmonised psalm tunes with such interest; and we should indeed be sorry to think that any well intending *music-loving* organist, once acquainted with Mr. Smart's *Choral Book*, could hesitate for one instant in giving it a preference over all its predecessors."—*Musical World.*

REVIEWS.

SONGS FOR A WINTER NIGHT.—The poetry from the most eminent authors—the music (dedicated to Thomas Dyson, Esq.,) by Edward Francis Fitzwilliam, Musical Director at the Theatre Royal, Haymarket.

SIX DRAMATIC SONGS, for a bass voice (dedicated, in homage to his transcendent dramatic genius, to Meyerbeer.)

SIX DRAMATIC SONGS, for a tenor voice (dedicated to W. Hanson, Esq.)

SIX DRAMATIC SONGS, for a contralto voice (dedicated to Miss Palmer).

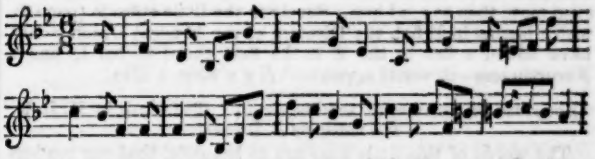
SIX DRAMATIC SONGS, for a soprano voice, (dedicated to Miss Louisa Pyne). By Edward Francis Fitzwilliam.

(*Continued from page* 3.)

The "Six Dramatic Songs" dedicated to Meyerbeer have, with one exception, the desirable quality of natural and flowing melody. The themes are not manufactured, but have all the air of being spontaneous. Each song, too, has a well-defined character of its own, and not only aims at but expresses something. The words are not set to music at random, but with an evident purpose which is successfully accomplished. As we can praise, almost without restriction, Nos. 2 to 5, inclusive, of these songs (which are all written for a bass voice) we shall simply accompany the favourable verdict it is our duty and our pleasure to give by a *catalogue* (*tant soit peu*) *raisonnée*. No. 2—"The Admirable Crichton"—is a very spirited setting of one of Mr. Ainsworth's most vigorous lyrics, in which the gifts of his astonishing hero are set forth in quick succession. As a point of musical ingenuity, the whole of the second part—from the words "Whose system ethical," etc.—may be cited, the progressions through which it is carried back to the original key being equally bold and good. No. 3—"Hard riding Dick"—(words by Mr. R. E. E. Warburton) is in the old English manner, and remarkable for freshness and simplicity. It may be accompanied on the piano, or by two horns, and in either case with effect. No. 4—"Le chant du Cosaque"—is as dashing and wild in its way as the verses of Béranger to which it is married, and of which a capital translation is given from the learned pen of Father Prout.* In the symphony (and elsewhere) we should have preferred the more appropriate unison to the somewhat pedantic display of canon on the octave, which, as it is only carried out for a bar and a half in one place and for a single bar in another, seems to be dragged in without any other purpose than that of profitless display. No. 5—"Cluggity Clug" (words from George Colman the younger's play of *Feudal Times*)—is also distinguished by the true old English character and colour. It has, nevertheless, two faults. The first symphony is in no key at all, until we are conducted, rather unexpectedly, at the end, into C minor (the key of the song). The second symphony, beginning in unison, is better, and would be even better still if the unison were preserved to the end. The other fault is the too great addiction to sequences and suspensions in the harmony, which, although a tradition of the old English style, become monotonous when employed so frequently. The notion of pedantry, moreover, is elicited, and that should always be avoided, when possible. No. 6—"Ephialtes," ("a phantasm")—is, in spite of the injunction to the accompanist—"allegretto, ma non troppo, e *diavolesco*"—a very genial, indeed, a fine composition, and does more than justice to Mr. Ainsworth's graphic description of the nightmare-horseman. The tune is rhythmical and marked, while the accompaniment has a touch of that genuine *diablerie* of which Weber was the great exemplar. Not, however, that there is any approach to plagiarism; on the contrary, the whole is as original as it is striking, and confers high credit on its composer. There is a famous transition into B flat and F, on the words, "Here and there at my phantasy;" and the resumption of the first key in the minor is brought about, after an ingenious enharmonic change, through a series of natural and effective progressions. It may be objected by carping critics, that this song, though clearly in D, begins and ends in B minor; but we cannot join in this stricture, since we find the result good; and when the result is good, we do not care a straw about canons. No more, by the way, did Beethoven. The only point in the whole which we cannot exactly like, is the interrupted cadence at page 27 (bar 1), where a bare fifth is left, and got away from somewhat awkwardly.

But this can be rectified by a stroke of the pen.

We admire No. 1—a serenade founded upon Thomas Hood's beautiful verses, "The stars are with the voyager"—less than its fellows, because the melody is less natural, and the accompaniment more laboured. Let the reader judge of the former:—



No ingeniously applied harmony can hide the *unvocal* nature of the transition into A minor.

To conclude, the "Six Dramatic Songs for a bass voice" have plainly been written with a care that showed Mr. Fitzwilliam made no light matter of associating his own name with that of Meyerbeer.

(*To be continued.*)

"L'ESPRIT DE LA MUSIQUE," Pour le Piano, par F. B. B.

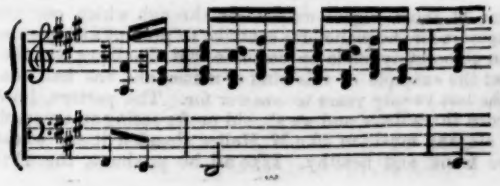
The only remarkable point about this publication is its name. What could have induced the author, or authoress, of three harmless studies of *arpeggio*—written in the manner of Dizi, or Griffin, when least under the influence of "fine frenzy"—to designate them by a title so high sounding as *L'Esprit de la Musique*," it is hard to guess. We give it up.

"FAREWELL! MINNEHAHA." Words from "Hiawatha," by H. W. Longfellow. Music by Triton.

We have praised one or two of Triton's effusions, but that is no reason why he should write carelessly, "Triton" though he be. The sentiment with which he has read Professor Longfellow's verses is excellent (indeed, "Triton" is evidently a musician of feeling); but his harmony is sometimes queer. For example, take the beginning of the song:—

"Ha—ha!"—indeed, Mr. "Triton."

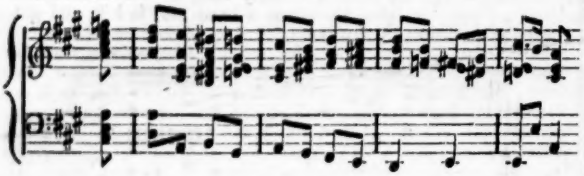
"Secondarily," the following treatment of a pedal point is, to say the least, a little *gauche*.



* The Rev. Francis Mahony.

"Ha—ha!"—Mr. "Triton."

Fourthly, let "Triton" reconsider the following progression:—



"Triton"—"Triton"—"Triton!"

"TWILIGHT." Poetry by H. W. Longfellow; Music composed by R. T. Ella.

Although every bar of this is as old as the hills, there is a certain elegance about the whole (to say nothing of its smoothness and correctness) which will be a passport to refined boudoirs where it is the fashion to sing Professor Longfellow even more than to read him. Surely in the little episode (page 3) which begins in B flat, the Director of the Musical Union would have added a flat to the E in the first chord of bar 1, line 3. Nevertheless—it would appear—"*Il y a Ella et Ella.*"

"ROSEBUDS ON THY GRAVE ARE DROOPING." The words by H. L. R. The music by J. Dürrner.

The words of this little song are so beautiful that our readers will thank us for quoting them, the more especially as they proceed from an unknown poet. We will lay a wager that they came straight from the heart. They could never otherwise have suggested so much tenderness and love with so little effort.

Rosebuds on thy grave are drooping,
  Thou art with the blest!
Like a rose-bud thou hast faded;
  Darling, take thy rest.
Rest thee now while yet 'tis morning,
  All thy fleeting task is done;
Thou hast 'scap'd life's bitter toiling
  'Neath the noonday sun.

Where we laid thee in the garden,
  Sunshine gilds thy bed;
But the sunlight from our dwelling,
  Lov'd one, now is fled.
Love's gentle tending strew'd at morning,
  Strew'd thy path with flowers;
Thou hast 'scap'd life's bitter toiling,
  Of the noon-tide hours.

From their heat I thought to shield thee,
  Chosen of the love divine;
Thou art shelter'd now for ever,
  In a mightier arm than mine.
Rest thee now, 'tis endless morning,
  Where thou art among the blest;
Night has fall'n upon *our* dwelling,
  Darling, lov'd one, take thy rest!

If Mr. Dürrner had missed setting such verses well we should have thought little of him as a musician of feeling. But happily he has set them in a manner quite worthy of them, and has produced a song, which, if not strikingly original, is truly melodious, graceful, and unaffected, besides being, from an artistic point of view, wholly irreproachable.

"PRIÈRE." Andante pour le Piano. Par Stephen Heller.

One of those ingenious devices through which our modern composers for the pianoforte contrive to present a simple thought in an elaborately made up costume. M. Thalberg was the first to set the example of this kind of music, and has half the sins of the last twenty years to answer for. The pattern, however, is worn threadbare, and we should prefer seeing an accomplished and elegant musician like M. Heller abandon it for something more frank and healthy. Like all he produces, the *Prière* is admirably well written; but stripped of its clothing of arpeggios the first idea would appear simple enough. Not that we dislike it; on the contrary, we like it very much; but we should have liked it better if treated in another manner. We are almost as tired of the song with arpeggios as of the song without words, which the imitators of Mendelssohn, and the followers of Henselt (who has no particular style to imitate) seem determined to perpetuate, as a mere framework without any picture.

No. 1.—"THE DREAM" (Der Traum, von Heine). Lied. No. 2.—"WHEN I THINK OF MY BELOVED," Wedding Song of Chibiabos. The Poetry from Longfellow's "Hiawatha." No. 3.—"CHRISTMAS SONGS" (Zwei Weinachts-lieder ohne Worte) for the Pianoforte. No. 4.—"SOLITUDE." Nocturne pour Piano. No. 5.—"A CHRISTMAS CAROL." Duet for Pianoforte. Composed by Wilhelm Schulthes

What was recently said in general terms with regard to the music of Mr. Schulthes equally applies to the pieces before us; we may therefore briefly notice them without further preliminary.

The "Christmas Carol" is a very pretty and very easy duet, much in the manner of those charming little pieces of which Mr. T. M. Mudie produced so many successful specimens some years since, and which have not yet obtained the popularity they so richly deserve, since nothing can be better suited to pianoforte teachers in general. How preferable in all respects are such pieces as *The Christmas Carol* (duet) and *Christmas Songs* (solos), which Mr. Schulthes has composed for "his young friends and pupils," the Misses Marian J. and Fanny P. Lake, to a bundle of stale variations, or what not, on hacknied opera themes. We are convinced that "Marian J." and "Fanny P." will learn them with far more genuine pleasure. By the way the *Christmas Songs* remind us of an unjustly neglected publication of the late Mendelssohn: we mean *his* "Six Christmas Pieces" for young performers, which no "young performer" should be without (or old either).

Solitude is a smooth, graceful, and well-written (Mr. Schulthes always writes carefully) *notturno* in A, of moderate difficulty—good music in short, without any startling amount of originality.

The two songs are excellent; but the setting of Professor Longfellow's "Wedding Song of Chibiabos," (*Hiawatha*) is the more genial (from its characteristic quaintness) than that of Heine's *Dream*, which is over gloomy for this time of year—and in B flat minor, too. Both, however, are full of feeling, and musician-like. Mr. Schulthes does not belong to the category of common-place composers, which every successive piece he produces further demonstrates.

A MARIA PICCOLOMINI.

Sonetto.

Quando la mente tua vola e s'ispira,
  Quando dischiudi le tue labbra al canto,
  Dell'Italica Euterpe onore e vanto,
  O gentile Maria, chi non ti ammira?

Se il tuo cor si addolora, o se sospira,
  Sente duolo ogni core, e inviti al pianto:
  Se ti struggi d'amore, allora, oh quanto
  Ardente affeto la tua voce spira!

Orfeo, sfidando l'implacata Morte,
  Al suon della celeste melodia
  Schiudea d'Inferno le tremende porte.

Or tu col canto e col divin sorriso
  (Se d'Inferno le porte egli s'apria)
  Tu ci schiudi le vie del Paradiso.

(From the *Trovatore* of Turin).

RICHARD II.—This fine historical play of Shakspere is to be the next "revival" of Mr. Charles Kean, at the Princess's Theatre. It will first be produced at Windsor Castle. Mr. Grieve is already hard at work on two sets of scenes.

IN THE MATTER OF JOHN SEBASTIAN BACH, AND THE PUBLICATION OF HIS WORKS.

(From the *Niederrheinische Musik-Zeitung.*)

SIMULTANEOUSLY with the first number of Vol. V, the Bach Society have published a supplement to the third volume. This "supplement" is intimately connected with a paper which I printed, under the title: *Thoughts on the Appearance of the Third Volume of the Leipsic Bach Society, Berlin*, 1854.* Although my paper referred specially to the third volume only, I objected in it to very many things also in the edition generally. Not a single word was said against the principle of the undertaking.

The first reply that reached me was a short, anonymous article in the *Leipziger Illustrirte Zeitung.* I considered I ought to pause, before regarding it as an emanation from the Directors of the Bach Society, and, therefore, it remained unanswered. In the face of the introduction to the "Supplement," I confess, however, that I was mistaken as to its origin.

The supplement, signed by the directors of the Bach Society, enters on the contents of my paper only in so far as the latter referred to an unemployed autograph copy of the *Inventions* and *Symphonies.* The directors ordered the autograph copy, which is new to them, to be examined "more circumstantially than was, perhaps, necessary," by Herr W. Rust. So far so good. Would that the trouble expended, "perhaps," too lavishly in this instance, had been exhibited also in supplying the other deficiencies in the third volume! But whether or not the members of the Bach Society for all future ages will enjoy the over-emendations and typographical errors of the third volume as a most especial sauce to Bach's works, does not trouble the directors. But, under such circumstances, I do not quite understand the assurances of their feeling of duty. Just as little am I able to comprehend the triumphant joy which is extemporised over the fact that "the variations, at any rate, will only have found a place in the preface." My paper had *expressly* demanded no more.

All the other charges in my paper are got rid of in the following phrase: "They (the directors) were restrained, by the respect due to the dignity of the Society, from answering the above pamhplet, on account of the tone adopted in it."

Even granting that the style of my paper was unbecoming, the directors could only propose to themselves one of the two alternatives: "We will either present the contents of the 'pamphlet' in a different tone to the Society, or conceal from the latter the weak points of its publication." The directors have selected the latter course, and given as the motive of their conduct, "the respect due to the dignity of the Bach-Society." I am totally unconscious of having recommended the autograph copy to the directors in a different tone to that in which I urged the other points of my paper. If they entered upon the former, and, moreover, "more circumstantially than was, perhaps, necessary," they no longer ought to have used the dignity of the Bach-Society against the latter. On what is the dignity of the Bach-Society based? On the noble object of giving the world a lasting proof how highly they esteem Bach—the pride and joy of all of us. There is only *one* expedient by which it is possible to wound this dignity. The members of the Board of Directors have that expedient in their power. For other people it is forbidden. It is—a defective edition of Bach's works.

Perhaps the epithet "defective," is too mild for an edition whose chief recommendation is to be sought almost exclusively in the beauty of its engraving and printing; whose arrangement is based upon no leading thought, and whose prefaces are written partly in most unpolished language; whose prefaces distort or absolutely falsify facts;—the epithet, I repeat, is, perhaps, too mild for an edition, which, as my former notice proved, has not even left the text intact.

Thus Herr W. Rust gives vent to his feelings, Vol. V., 2nd number, preface, par. 1, in the following, anything but model German:—"So sehen wir den *Ausdruck des Jubels und der Freude,* den das schönste Fest der Christenheit beansprucht, von Anfang bis zu Ende des Werkes *mit Meisterhand glücklich emporgehalten.*"* Similar bombast, the natural language of artistic enthusiasm, distinguishes all the prefatory discourses of this editor. Herr W. Rust furnishes us with further proofs of his inadequate education by the false use of foreign words. He bestows, for instance, on the word "Hexameron" a *genus masculinum.* See the same page. But even facts are not secure from his genial style. "According to Forkel, however, Friedmann Bach appropriated the lion's share of the Cantatas, which were subsequently sold separately by their disorderly possessor, who was frequently in want of money, especially after the loss of his organist's place in Halle, and they were thus scattered to the winds." The actual words of the passage quoted are as follow: "Most of the works are, however, at present scattered. The *Seasons* were, after the author's decease, divided among his eldest sons, and that in such a manner that W. Fr. Bach obtained the largest portion, because, in the situation he then held at Halle, he could make most use of them." The literary Hercules here stood at the cross-roads; on the right was the truth in simple words, and, on the left, the clever phrase about "the lion's share" and "separately," followed by the suspicion cast upon Fr. Bach. But it is not until page xix. of the same preface where he accuses a more ancient "Anonymous" of dotage (Faselei), a word which, in my opinion, ought never to have found its way into a respectable edition, because he has fixed the year of Bach's birth ten years too late (namely, in 1694), that Herr W. Rust comes out in his full glory. According to him, "Bach, as is well known, was born in the year 1684." The proof that his assertion is the correct one, and the date (1685) of other authors, who agree on this head, false, Herr W. Rust omits giving. He appears to have a flattering conviction that the world dares not entertain any mistrust of his learning. Let any one read the *ten sheets* of preface to the two volumes of the fifth year, and then tell us what they contain.

The style of my paper against the editor of the third volume, Herr C. F. Becker, has met with disapprobation in many quarters (for instance, in this paper). If Herr Becker has been wounded in those feelings which are better than his literary conscience, I sincerely regret not having selected another style.

The directors of the Bach Society have, of their own accord—a love of justice would have bid them to confess the contrary—this year taken the first step in hurrying forward the edition, by publishing two volumes instead of the *one* volume hitherto usual. They have also given a sign that in future they will, whenever it is possible, avoid the "Concurrenz-Nachdruck" (pirated rival editions). So, at least in my opinion, we should understand the passage in the preface to the first number of the fifth volume, par. xv.: "The cantata, 'Eine feste Burg ist unser Gott,' is not included, because it was printed and made known long since by Breitkopf and Härtel."

It will, at least, now be allowed that I have not purposed carrying out absurd plans of reform.

Herr W. Rust, who was commissioned by the directors to examine the Berlin autograph copy of the *Inventions* and *Symphonies,* declares that many of the grace-notes in it are not genuine. In the preface to the first number of the fifth volume, he adduces the proofs of his competence to form an opinion. The titles of the original scores of the 27th and 29th cantatas, (both are in Berlin) are *not,* as Herr Rust asserts, in the handwriting of Sebastian Bach, but, as everyone may easily convince himself by comparison, in that of his son, Philip Emmanuel. The question arises whether a person who could not distinguish between styles of handwriting so different, is able to pronounce a judgment in such matters!

Berlin, November, 1856. ROBERT ZIMMER.

* *Gedanken beim Erscheinen des III. Bandes der Bach-Gesellschaft in Leipzig, Berlin,* 1854.

* We thus see the *expression of the jubilation and the joy,* of which the most beautiful festival of Christanity can boast, happily *held aloft,* from the beginning to the end of the work, *with a master's hand.*

MDLLE. PAREPPA.—This highly praised and very young *soprano sfogato è d'agilità* is engaged by Mr. Gye for the forthcoming season of the Royal Italian Opera, as "double" to Mad. Bosio. Mdlle. Pareppa is at present in Barcelona.

MEDORI AND CRUVELLI.

(From the *Niedderheinnische Musick-Zeitung.*)

IN the beginning of October, the celebrated Mad. Medori made her appearance in Paris in Verdi's *Vêpres Siciliennes.* She was to replace Cruvelli, and this expectation was necessarily injurious to the *débutante,* since every one, being misled thereby, measured her performance by a false standard. The success of Verdi's opera was founded upon the brilliancy of Cruvelli as Hélène, and the attraction of the Great Exhibition. Even Mdlle. Sainti's extremely clever rendering of the principal character was soon forgotten. Mad. Medori was, truly, in no respect an artiste to raise the public to a pitch of enthusiasm, or to stamp, as an article of belief, the music of Verdi in the first Parisian theatre. Still less could she bear a comparison with Cruvelli. She is purely and exclusively a *soprano,* her middle notes are weak, while it is not worth while speaking of her lower ones. Sophie Cruvelli, it is true, was not able to combine quite artistically the registers of her voice, but each one was magnificent and imposing both in the higher and lower notes. There is just as little similarity in the outward appearance and acting of the two ladies. It was, therefore, a mistake on the part of the lady and of the management, to select this particular character for her first appearance. But, leaving out of the question these local circumstances, the enthusiasm which Medori excited in Vienna, as we everywhere heard, is totally unintelligible.* Her high notes are certainly very fine, but they consist of only five, which she, moreover, too frequently allows to degenerate into a shrill scream.

The remark of one of the papers here on her *expression dramatique un peu exagérée parfois, suivant l'habitude étrangère, qui se corrige aisément à Paris!!!* is comical.

In other respects, Medori's singing is monotonous. Her vigorous phrases alone are brilliant; but she is entirely deficient in anything like grace or delicacy of light and shade. The *début* was by no means a success; for a few days, the lady could not appear on account of indisposition, and, although she was afterwards well received, did not achieve a position. She subsequently sustained the part of Valentine, in *Les Huguenots,* but again with very doubtful success, once more forcing a very unfavourable comparison between herself and her formidable predecessor, the *now* so unanimously regretted Sophie Cruvelli.

* Only with the great mass of the Italian Opera public, and with certain papers—"*chi han certo il lor perchè;*" impartial critics, even in Vienna, were anything but enthusiastic.—ED. *N. Musik-Zeitung.*

HISTORICAL NOTES TO BEETHOVEN'S "LEONORE"

BY DR. L. SONNLEITHNER.†

(*From the Niederrheinische Musik-Zeitung*).

THE question has been frequently discussed how far it is allowable, in an artistic point of view, to introduce the private life of real personages, especially of eminent artists, into the domain of the romance and of the novel. Since, however, universal history itself has already been taken possession of, as lawful booty, by romance-writers, and as we see the greatest heroes, statesmen, and artists on the boards of the stage every day, we must not be too severe on the novelists. But we may and must demand thus much—namely, that fiction shall not be diametrically opposed to truth; that the character of the persons introduced, the period of their actions, or the external circumstances connected with them, shall not be pourtrayed in a perfectly false light, and that the knowledge and judgment of the world shall not be thus arbitrarily deceived and led into error. These reflections were once more urged upon me by my reading, in No. 96 of the *Blätter für Musik,* etc., the beginning of the novel, *Eine Leonore,* by Elise Polko, every line of which contains the most glaring untruths, and proves the authoress's total ignorance of the circumstances connected with Beethoven's life, and of his artistic productions. I will leave altogether out of consideration the fact that, at the very beginning, Beethoven is introduced as a tall man, while his stature was really square built, and almost under the middle size. Highly startling, however, is the assertion, that he ended an opera called *Leonore* in the year 1822, and that its production was delayed by the departure of a lady who was particularly fitted for the principal part, for which Wilhelmine Schröder was proposed.

The real state of the matter is as follows: *Fidelio, oder die eheliche Liebe* (*Fidelio, or Conjugal Love*) in its first form in three acts, was produced at the Theater an der Wien as far back as the 20th November, 1805, at a time when Vienna was occupied by the French army; it was withdrawn after three representations, and again produced, compressed into two acts, under the title of *Leonore,* in the year 1806 (29th March). The last performance for the time took place on the 10th April, 1806. The first representation of *Fidelio* remodelled (by Friedrich Treitschke) both as regards the music and the text, was given, at the Kärnthnerthor Theater, on the 23rd May, 1814. At all these performances, in the years 1805, 1806, and 1814, the part of Leonore was sung by Mad. Anna Milder, for whom it was composed. Besides this lady, however, Mad. Antonia Campi was also engaged, and sang the part frequently in subsequent years. There was thus no want of singers for the part.

Wilhelmine Schröder was born on the 6th October, 1805, at Hamburgh, and was just one month and a fortnight old when Beethoven's opera was produced for the first time. It is not, therefore to be wondered at, that he did not then think of offering her the principal part, which she first sustained on the 22nd November, 1822.

These errors as to actual facts are so glaring, that a person might well hesitate discussing them seriously. As far as concerns the public, who seldom narrowly investigate assertions of this description, they strike us, however, as not unimportant, if we recollect the immense distance traversed by Beethoven in his artistic development from the year 1805 to the year 1822, in which latter he was already employed on the composition of his Ninth Symphony and of his Second Mass (both first produced on the 7th May, 1824). His manner of looking at art was then very different from what it was in the year 1805, and to confound the two periods is to commit a crime against the great master, and the history of Art generally.

As I have already taken up the pen for *Fidelio,* another not so well known notice of the other forms in which the same subject was treated may be here appropriate. In the year 1798, there was produced in Paris *Leonore; ou, l'Amour Conjugal, opéra en trois actes, paroles de J. N. Bouilly, musique de Gaveaux.* It was successful, and, some years afterwards, the text was translated for Beethoven into German by the then secretary of the Theatre Royal, Joseph Sonnleithner, and into Italian for Fernando Paer, by some one unknown. Paer's opera, *Leonora, ossia l'Amore Conjugale,* was produced at Dresden in the year 1805), simultaneously, therefore, with Beethoven's *Leonore,*) and subsequently, translated into German, produced on the 8th of February, 1809, at the Kärnthnerthor Theater in Vienna. Paer's music was not unsuccessful (after Beethoven's) even in Vienna, for it was given some few times in 1810. From that period, however, *Leonore* disappeared entirely from the stage, while, it is to be hoped, *Fidelio* will long maintain its ground.

† Dr. L. Sonnleithner, to whom the musical public were lately indebted for the notices on Beethoven's music to the ballet of *Prometheus,** while accusing, with amiable indignation, the talented novelist, Elise Polko, of something more than making free with Beethoven's life, has published, in the *Wiener Blätter für Musik,* the above notice on the history of the opera of *Fidelio.* The notice possesses a universal interest, and is, therefore, reproduced in our paper. Old gentlemen deserve our thanks for sometimes opening their diaries of the musical Past, and publishing a leaf or so out of them, since so much fiction has now-a-days been introduced and entwined in the said Past, serving every possible purpose but that of truth.—ED. *Niederrheinische Musik-Zeitung.*

* See *Musical World,* No 49, vol. xxxiv.

MDLLE. PLUNKETT is to be the principal *danseuse* at the Royal Italian Opera this season, instead of Mad. Fanny Cerito.

MUSIC AT MILAN.

(From a Correspondent.)

Milan, Jan. 2nd, 1857.—With the exception of the great success of Marietta Spezia in the *Traviata*, at the Cannobiana, there has been little worthy notice in the musical world here for some time. Although Mdlle. Spezia is neither so young nor perhaps so interesting in her appearance as Mdlle. Piccolomini (not to mention the "Cardinal points"), yet, as an artist, many think she would be a good card for the rival house in the ensuing season.

The Scala has just opened for the Carnival with a new opera by Sig. Buzzi, entitled *Sordello*, which has proved a decided *fiasco*. The composer had previously given two operas in Italy of mediocre quality—viz., *Saul* and *Baldassare*. We are promised another new opera forthwith, called *Pergolese*, by Signor Ronchetti-Monteviti, a composer who is scarcely known. The subject, I presume, is founded on some incident in the life of the Florentine composer. Meantime, *Ernani*, *Anna Bolena*, and *Guillaume Tell* are to be revived—the second with Sig. Giuglini, the tenor, who is engaged by Mr. Lumley for next season at Her Majesty's Theatre; the last for the *début* of Sig. Mazzoleni, a new tenor, of whom great things are said to be expected. Whatever may be Sig. Mazzoleni's success on the stage, having heard him in several of the "salons" here, I can vouch that he possesses a voice remarkable for power and compass, that he sings with taste and feeling, and gives C in alt with facility. The subscribers to the Scala are very dissatisfied that, although *five prima donnas* are engaged—viz., Basseggio, Beltramelli, Montenegro, Brambilla, and Caradori—not one of them can be considered of sufficient talent to be worthy to take the lead at the first theatre in Italy.

In the ballet department there has been little novelty. An *olla podrida* at the Cannobiania, called *Un Nuovo Ballo*, had tolerable success, and though absurd enough, was still amusing. Sig. Rota, the best ballet writer in Italy, is, I hear, engaged by Mr. Lumley for next season. It is a great pity that Sig. *Efesio Catte*, the celebrated "mime of Milan," is not included. He is the "ruling spirit" of the ballet in Italy, and nothing has been seen in England equal to his acting in the *Giucatore* (The Gambler), and in *Manon Lescaut*. The former (one of Rota's ballets) would do well in England.

Immense preparations are making for the reception of their Majesties of Austria, on the 15th instant. Balls at the Royal Palace, a grand "*Festa di Ballo*" at the Scala, offered by the municipality to the imperial visitors—splendid illuminations—night "corsos," &c., &c., are to be the "order of the day." What the reception of the Emperor will be, it is impossible to guess, but it is expected that the pardon of so many of the proscribed of 1848, and the entire removal of the sequestration upon the property of all engaged in the revolution of that period, together with the large amount of money which has been just circulated among tradespeople and workmen through the repairs and re-embellishment of palaces, public offices, and other buildings, will not fail to produce a favorable effect.

To return to musical matters, I am sorry I cannot close my letter with any satisfactory account of the English students. Nearly all of them seem to imagine that thay have nothing to do, but to come to Italy—pass a short time in the "Land of Song," return to England, great singers, (as if by magic) and make their fortunes. Some of them are vain young gentlemen, who fancy they already know more than the most experienced masters, and only want the *prestige* of having been in Italy; while others, not gentlemen at all, are ignorant alike of music and of manners. Both seem unmindful of the study and labour requisite to attain a high position in the difficult art they have selected for a profession—utterly regardless of the proverb—"*Arte longa—vita breve.*" They generally form questionable connections, and waste their time and money (the last in many cases contributed by relations or friends who can ill afford it) in folly and dissipation, until, what with the application of the "*Verdi*" *screw*, and the indulgence in idle habits, their voice becomes—

"Small by degrees, and beautifully less."

They then start for England (at a "short notice"), not one jot improved, and only capable of amusing their former companions by relating their adventures, or discussing the merits, and beauties of the *Traviata*;* and, while such things are, Italians will continue to have all their own way in Italian music, and our English aspirants must be content to play "second fiddle." What the English *can* do, is clearly evinced by the indisputable fact, that the best two seasons at the Scala since 1848, have been those in which the *prima donnas* were Englishwomen—Madam Clara Novello and Madam Albertini (Miss Aitcheson).

I regret to make the foregoing observations, and have hitherto refrained from allusion to such matters. But I do not *at all* exaggerate. It is notorious that the mention of an "English singer" here, in a *café* or saloon, is a signal for ridicule, in which the jealous and conceited Italians are too glad to have an excuse for indulging. I have alluded only to the gentlemen. What about the lady students? Gallantry forbids me to proceed. In one remark, however, I *must* indulge. It is indiscreet, to say the least, for a young Englishwoman to come to Italy without the protection of some elderly relative or female "Mentor." Italian society is not distinguished by a very rigid moral tone; nor are the music-teachers, impresarios, and (noble) "*Direttore*" at all deficient in the qualities of insinuation.

* We should like to encounter some of these young "gentlemen" to whom our correspondent alludes.—ED *M. W.*

A MUSICAL JURY.—In 1684, when Dumont (chapel-master to Louis XIV.), died, and Robert retired, instead of the two masters of music which the King had at his chapel, he chose to have four; and to the end that these places should be filled by musicians that were worthy of them, he sent into the provinces a circular letter, by which all the masters at cathedrals were invited to Versailles, in order to give proofs of their several abilities. Among many that offered themselves was Le Sueur, chapel-master of the Church of Notre Dame at Rouen, a man of a happy and fruitful genius, one who had a very good knowledge of the Latin tongue, and merited this post as well as any. As he had no great patrons, he endeavoured to recommend himself by the performance of a studied composition, previous to that which was to be the test of his abilities: to that end he prepared a piece to be sung at the King's mass: it was the 90th Psalm, an admirable one, and the King and all his court heard it with great attention. At the seventh verse, "*Cadent latere tuo, &c.*" Le Sueur had represented the falling, signified by the word *cadent*, by a chorus in fugue, which made a rumbling through seven or eight descending notes: and when the deep basses had run over the noisy octave, resting upon the last note, there was no auditor but must have represented to himself the idea of a man rolling down stairs, and falling with great violence to the bottom. This description struck but too much one of the courtiers, who, upon hearing the rumblings of the fugue, at one of the "ca-a-dentes," cried out—"There is somebody down who will never get up again." This pleasantry disturbed the gravity and silence of the whole assembly. The King laughed at it, and the rest appeared to wait only for permission to second him. A long uninterrupted hearty laugh ensued, at the end whereof the King made a sign with his hand, and the music went on. At the 10th verse, "Et flagellum non appropinquabit," &c., poor Le Sueur, whose misfortune was that of not having exalted himself above those puerilities, had set a new fugue upon the word *flagellum*, in notes that represented the lashing of scourges, and that in so lively a manner, that a hearer must have thought himself in the midst of fifty capuchins, who were whipping each other with all their might "Alas!" cried another courtier, "these people have been scourging each other so long, that they must now be covered with blood." The King was again taken with a fit of laughter, which, of course, soon became general. The piece was finished, and Le Sueur hoped that the exceptionable passages had been forgotten. The time of trial drawing on, the candidates were shut up in a house, and for five or six days were maintained at the King's cost, but under a strict command that they should not be allowed to communicate with any person. Each tried his utmost upon the Psalm appointed for competition. As soon as those of the Chapel began to sing the composition of Le Sueur, instead of attending to the beauties of the work, the courtiers, recalling to mind the idea of the two obnoxious passages in his former essay, cried out: "This is the "*Ca-a-a-dent*," and a general laughter ensued. The consequence was, that Colasse, La Land, Minoret, and Coupillet were selected, and Le Sueur returned home melancholy to his house. This adventure, which Le Sueur recounted with a very lively resentment against the Court, nevertheless cured him of trifling and false expressions. —*Bonnet's Histoire de la Musique et ses Effets.*

E. J. LODER.—Subscriptions received for the benefit of Mr. E. J. Loder, who has been suffering for the last three months from a severe mental disease, which has disabled him from pursuing his professional avocations.

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BOOSEY & SONS, 28, Holles-street.

THEATRE ROYAL, DRURY LANE.—On Monday, January 12, and during the week, the new Pantomime, SEE SAW, MARGERY DAW, supported by Auriol, Boleno, Flexmore, Mdlles. Osmont, and Rosina Wright, with other entertainments. Commence at 7. A Morning Performance on Wednesday, commencing at 2.

THEATRE ROYAL, HAYMARKET. — Monday, January 12, Tuesday, and Wednesday, THE LITTLE TREASURE. After which, the Pantomime of THE BABES IN THE WOOD, to conclude with MAKE YOUR WILLS. On Thursday, Mr. Murdoch will appear as Young Mirabel, in the INCONSTANT. Commence at 7.

LYCEUM THEATRE ROYAL.—Lessee, MR. CHARLES DILLON.—On Monday, January 12th, and during the Week, the highly successful and gorgeous Burlesque and Pantomime of CONRAD AND MEDORA; OR, HARLEQUIN CORSAIR AND THE LITTLE FAIRY AT THE BOTTOM OF THE SEA: Miss Woolgar, Mrs. C Dillon, Mr. J. L. Toole, etc.; preceded on Monday and Thursday by WILLIAM TELL; on Tuesday, Wednesday, Friday, and Saturday by the KING'S MUSKETEERS; William Tell and D'Artagnan by Mr. C. Dillon. Morning Performance every Saturday at Two o'clock.

THEATRE ROYAL, ADELPHI.—Monday, January 12th, the new and original Farce, in one act, entitled, A NIGHT AT NOTTING HILL. Principal Characters by Mr. Wright, Mr. Paul Bedford, Mrs. Chatterley, and Miss Mary Keeley. With other entertainments. To conclude with the Burlesque Pantomime, MOTHER SHIPTON, HER WAGER; OR HARLEQUIN KNIGHT OF LOVE AND THE MAGIC WHISTLE. Commence at 7.

ROYAL PRINCESS'S THEATRE.—Monday, Jan. 12th, and during the week, the new grand Christmas Pantomime, called ALADDIN AND THE WONDERFUL LAMP; OR, HARLEQUIN AND THE GENIE OF THE RING. Preceded by a Play. Commence at 7.

ROYAL OLYMPIC THEATRE.—Monday, January 12th, and during the Week, Planché's new fairy extravaganza, called YOUNG AND HANDSOME. Principal characters, Messrs. Robson, Rogers, Leslie; Misses Swanborough, Thirlwall, St. Casse. With other entertainments, To conclude with CRINOLINE. Commence at half-past 7.

THEATRE ROYAL, SADLER'S-WELLS.—Monday, January 12th, and during the week, the New Pantomime, THE FISHERMAN AND THE GENIE, preceded by a Shaksperian Play, in which Mr. Phelps wil appear. Commence at 7.

TO CORRESPONDENTS.

MUSICUS.—"*Savourneen Dheelish*" (*more properly* "*Deelish*") *is the same song as* "*Savourneen Dheelish, Shigan O,*" *and is by no means an* old *Irish tune, not being found in* Bunting's Collection of Irish Music, *nor named in* Hardiman's Irish Minstrelsy. *The air, however, is undoubted Hibernian, and is acknowledged by Campbell in his ballad,* "*There came to the beach a poor exile of Erin,*" *and in Moore's melody,* "*'Tis gone and for ever.*" *The words sung by Miss Catherine Hayes were written by Colman for Jack Johnstone, and the ending of the Gaelic Song,* "*Savourneen Dheelish, Shigan O,*" *changed into* "*Savourneen Dheelish, Eileen Oge.*" "*Savourneen*" *is a compound term of endearment, almost identical with Captain Cuttle's* "*Heart's Delight,*" *and* "*Dheelish*" *means lovely or amiable.* "*Eileen Oge*" *is* "*Ellen dear,*" *but we are not learned enough in Gaelic literature to expound the meaning of* "*Shigan O.*" *Were Mr. William Chappell as deeply versed in Irish music lore as in English, we should not hesitate to refer our Correspondent to him. As it is he must apply to the Royal Irish Academy, Dublin.*

E. P. (Manchester).—*Many thanks. At present we have no vacancy.*

BIRTH.

On the 24th July, 1856, at Kaipoi, New Zealand, the wife of James Wylde, Esq. (formerly of the Royal Academy of Music), of a daughter.

On the 4th instant, at 36, Baker-street, Portman-square, the wife of Charles Salaman, Esq., of a son.

MARRIAGE.

On the 24th ult., at St. Philip's, Birmingham, Miss Rebecca Isaacs (the vocalist), to Mr. Thomas Roberts, dentist.

DEATHS.

On the 31st December, at 71, Upper Norton-street, Domenico Francesco Maria Crivelli, aged 61.

On the 1st January, at the house of her brother, Mr. Z. T. Purday, High Holborn, Miss Charlotte Purday, aged 56.

THE MUSICAL WORLD.

LONDON, SATURDAY, JANUARY 10TH, 1857.

WHAT is the Royal Society of Musicians? What conditions does it attach to its existence as a body corporate? What can it adduce to show cause why it should not be regarded as an insurance company? And if an insurance company, on what grounds does it address the public in *formd pauperis?*

These questions have frequently suggested themselves, and an incident has recently occurred which renders it of more than ordinary importance that they should be answered. The historical and explanatory essay (drawn up by the late Mr. Secretary Parry), which is always attached to the programme of the annual dinner and concert held at Freemason's Tavern,* is adorned by the significant motto—"Deliver the poor that cry." Its aim, moreover, is to prove that the Royal Society of Musicians is, before all, *a charity*—a class charity, of course, as its name implies.

Now if the Royal Society of Musicians be a charity, and not a mere insurance company, its right to solicit the aid of the wealthier community, besides that of its own members, is incontestable. But if, on the contrary, it is simply an insurance company, it can have no privilege of the sort, and application for public contributions becomes, in this instance, both inconsistent and improper.

Let us accept the more favorable interpretation. Let us consider the Royal Society of Musicians in the light of a purely benevolent institution, carried on with the object of assisting members of the profession whom sickness has incapacitated, or the widows and children of others, who, suddenly called away, may have left their nearest and dearest destitute. A more admirable institution than this could hardly be imagined. And yet, if the Royal Society of Musicians is really such, how can the subjoined communication be explained:—

THE ROYAL SOCIETY OF MUSICIANS AND MR. LODER.

(*To the Editor of the Musical World.*)

SIR,—A short time since Mrs. E. J. Loder applied to the Royal Society of Musicians to assist her in supporting her hus-

* Which to an epicure might seem very much like an endeavour to show how indifferent a dinner could be given for a guinea, and how indifferent wines at a little above the ordinary prices.

band, during the severe illness from which he has been suffering for the last three months. The application elicited the following reply in the form of a printed circular:—

"ROYAL SOCIETY OF MUSICIANS.

"*December* 24, 1856.

"MRS. LODER,—In answer to your application, I have to inform you, that at the Christmas General Meeting of the Society, the sum of two pounds was directed to be given you; which sum you may receive, by producing this letter, and applying at No. 12, Lisle-street, Leicester-square, at a quarter before one o'clock, on Monday, January the 5th, 1857. I am, your obedient servant,

"JOHN A. IRELAND, *Secretary.*

"N.B.—Thanks for the above sum must be returned, in writing, addressed to the Governors, 12, Lisle-street. Leicester-square, within one week after receiving the money."

Regarding the above, coming from the Royal Society of Musicians, as an insult to her husband, Mrs. Loder refrained from taking advantage of it, and in this step was strengthened by the approval of her advisers. Rather than Mr. Loder should be under an obligation to a society which estimated his claims as a brother musician at so low a standard, she wisely preferred to look for assistance in more genial quarters. The Royal Society of Musicians is said to possess £60,000 in the funds; and yet can spare no more than £2 in such a case as this. It will be well to ascertain in what way the funds to which the general public so munificently contributes are employed.

AN AMATEUR.

P.S.—I enclose my card, and can vouch for the exact truth of the above.

We will anticipate the rejoinder which this communication is likely to elicit:—"Mr. Loder is not a Member of the Royal Society of Musicians, and has consequently no absolute *claim*, under any circumstances, upon its funds. What is offered him, therefore, in the present instance is entirely gratuitous." We deny this *in toto*, and shall endeavour to prove that we have logic and truth on our side.

If the Royal Society of Musicians was what our friends who manage the "Monday Concerts for the People" somewhat ironically term "self-supporting"—in other words, if it was maintained entirely by the annual subscriptions and donations of *members* who look to it for relief in case of unforeseen calamities, the above retort would be unanswerable. In that case there would be no more charity than in the matter of life-assurance, in which the family of the assured receives, in the event of his decease, the amount of the insurance, *as a right.* "To deliver the poor that cry" would here be a wholly inappropriate motto, since there is no question of pauperism where an inheritance falls. The deceased, in the case of an assurance sells his life, makes his will, and leaves the stipulated sum to his survivors, just as he may leave any landed property, or money in the funds. In another manner the member of the Royal Society of Musicians does precisely the same thing. He abandons a part of his earnings in order that, should fortune destine him to die suddenly, or in straitened circumstances, there may be something for his wife and children; or, on the other hand, in case that ill-health should deprive him of the means of gaining his bread, there may be something for himself during the remainder of his life. That the subscription is small does not alter the case. The average number of applicants for relief is small—and those never forced to apply are more fortunate than their fellows, who are, nevertheless, not a bit on that account more paupers than themselves.

What we contend for is this—the instant the Royal Society of Musicians solicits contributions from disinterested persons, the insurance view of the matter ceases—or at least becomes closely united with a far higher and more important one—that of *public charity.* The Royal Society of Musicians, then, depends upon public charity; but on what grounds is public charity solicited? Surely not on the plea of the society being a body of speculators in land and stocks? And yet there must be a good deal of this in the proceedings of directors; or how otherwise have they managed to invest £60,000 in the funds. Here (not to advert to other possessions) is an enormous sum of money lying idle, while so many whom it was intended to benefit are in actual want. £60,000 in the funds (not to mention land and beeves) and £2 for Mr. Loder—one of the most accomplished musicians to whom our country has given birth—lying helpless, and but for the kindness of one or two friends, almost destitute, on a bed of sickness! We have never heard of a less defensible—or less decorous—proceeding.

We shall be told, of course, that the wealthier the Society the better condition it is in to meet cases of emergency, and that it is against all precedent to encroach upon principle, when interest is yielded sufficient for all purposes. This argument is quite as sophistical as the other. There is a case of emergency now pending—a case of a musician of deserved eminence, suffering from mental alienation, which an interval of comfort and repose can alone hold out the chance of curing; and this case being made known to the Royal Society, at a general meeting, the paltry sum of £2 is awarded! *Fi donc!*

The principle of hoarding up money, and investing it in property, is antagonistic to all the objects of a charitable institution. It leads in the end to mere jobbing. We are persuaded that the music-loving public is not aware that the Royal Society of Musicians is so rich a corporation. Why, Messrs. Coutts, or even the house of Rothschild, might with equal reason ask for charitable donations at an annual dinner, to help them to carry on the business of their firms, as a society which owns £60,000 in the funds. Let us hope that "An Amateur" may have been misinformed. Mean while the matter will not be allowed to drop.

THERE is not a more perfect entertainment in its way, than the amateur performance at Tavistock House—nor do we know where we could find a more apt example of what that great philosopher, Square, used to call the "fitness of things." The whole affair is one compact work of art, of which the audience is to be reckoned a part, as well as the creations of the author, actors, and scene-painters. Is anyone so utterly ignorant of convivial pleasures, as not to be aware of delightful little dinners, in which the food and the guests, and the manner of serving, seem all of a piece? There are such dinners, and they furnish the most apt simile in the world for the theatrical exhibition, wherewith Mr. Charles Dickens recreates his vast number of friends. Mr. Wilkie Collins seems endowed with just the sort of genius requisite to provide a play, strong indeed in dramatic interest, but with enough of the *caviare* in its flavour to distinguish it from the vulgar melodrame—a play moral without common-place, working up to a purpose belonging to humanity in general, but endowed with a refinement of form, that to a certain section of humanity is alone acceptable. We don't want to describe the plot; we don't want to spoil the tale Mr. Collins has dramatically told so well, by forcing it into a narrative shape. We will merely say that it smacks of murder, and that no blood is actually shed, the expected assassin becoming at the right moment a model of Christian kindliness. The aspect of affairs

may now and then be rugged, but the dove is near at hand with its olive-branch to prevent mischief. Well is the dove trained, admirably slender is the olive-branch.

Mr. Charles Dickens is exactly the person to fill up Mr. Collins's outline. The character he has to enact is given to him in outline; the coloring is left to his own hands. As an author he especially shines in his details. In his acting the same command over *minutiæ* is visible. The gentleman in the play, who is expected to kill the other gentleman, is a very complex sort of personage. He is born of respectable Kentish parents, and, perhaps, something of the bumpkin is inherent in his nature. He has, as he thinks, been deeply wronged, and his moody thoughts of vengeance are expressed with provincial sullenness. A friendly man, nevertheless, who can appreciate a friendly face, and who, though he looks burly and impracticable, can be led along like a child when he is touched on the right side. Now Mr. Dickens knows how to fill up this sort of man; understands the knack he will have of looking over your shoulder rather than straight into your face; the intense interest he will take in any object, a dice-box, a pen-knife, or what not, that he can twiddle in his hands; the propensity to fly into a passion when there is no apparent cause, though there is a strong motive at the bottom of the locked-up heart. Mr. Dickens's Richard Wardour—that is the name of the character—is a piece of authorship—a description written in tones and gestures. As for the young ladies who figure in the story, and who, we rejoice to say, are tolerably numerous, they are the most delightful beings in the world. They are all supposed to be sorrowful, each not only on her own account, but from sympathy with the rest; and their griefs are expressed in the gentlest, the most lady-like tones; they are not of the stage, stagy. Then the bluff naval officer of Mr. Mark Lemon,—we will award it the opposite praise of being thoroughly professional. Mr. Egg as a comic grumbler—the facetious personage of the piece—is amateurish, but funny.

Then for the scene-painters. We had forgot to say that the piece is connected with the North Pole. What a hut does Mr. Stanfield construct for the travellers in the Arctic regions—on what a fine field of ice does he throw open the doors—what heavy falls of snow give reality to the picture. Then, when they leave the inhospitable frozen deep (the *Frozen Deep* is the title of the work) for the kindly shore of Newfoundland, in what a charming little marine cave does he lodge them, and how pleasantly do we gaze on the sea through its arched openings. The fortunes of the men in a distant region are preceded by the lamentations of the ladies in a Devonshire home; and Mr. Telbin has aptly seized on the opportunity of reflecting the sorrows of the heroines in the quiet melancholy of the landscape. That distant village, that fades away as the dimness of evening increases, does it not exactly harmonise with the mild voices of Miss Mary (Dickens) and Miss Hogarth, as the former pours forth her sorrows into the ears of the latter, and the latter benignantly administers consolation? Does not the "second sight" of which Mrs. Wills is possessed manifest itself all the more formidably, through the darkening of the stage, and the appearance of her figure in sharp outline against the window? We know the difference between a ghost story told at noon, and a ghost story told at twilight. Mr. Telbin knows it too*.

Even the music was in competent hands. For once that art, so systematically slighted in our literary circles, held up its head like the rest, thanks to the zeal and intelligence of Mr. Francesco Berger—"composer, conductor and pianist" for the occasion—who did his part towards realizing what Mr. John Forster, in the prologue (so admirably delivered, at the "wings," and out of sight of the audience), called "The happy union of three sister arts."

And lastly, the audience—so *distingué*, so appreciative, and so sympathic. You recollect, gentle reader, that you sat with the learned Lord —— to your right, the sparkling Lady —— to your left, with that eminent artist Sir —— before you, and the inimitable Mr. ——, M.P., in your rear. At all events, if you have *not* been invited to Mr. Dickens's theatricals, keep the fact to yourself. Don't heedlessly expose your own nothingness. Beau Tibbs said he would swear he had been at the coronation in any case, whether he had witnessed the ceremony or not. Beau Tibbs was a wise man.

ROYAL ITALIAN OPERA.—On inquiry we find that the agreement between the Duke of Bedford and Mr. Gye is not yet signed; but that there is every probability of matters being shortly arranged to the satisfaction of all parties. So that our readers may calculate on Covent Garden Theatre being rebuilt, with sundry important modifications and improvements. Our contemporary, *The Press*, was no doubt led into hasty conclusions by the fact that certain persons in connection with Sir Charles Barry, architect, had been observed, taking measure of the ground for plans.

MADLLE. JENNY BAUER.—This young English dramatic singer, after having succeeded in all three of her trial-parts—Susanna (*Figaro*), Alice (*Robert le Diable*), and Rosina (*Barbiere*)—is now a member of the Royal Opera House at Berlin. She is engaged for three years, with an annual *congé* of four months, at a salary of 4000 thalers.

MADAME CHARTON-DEMEUR.—Letters and papers from Turin (just received) announce the triumphant success of Madame Charton, at the Theatre Del Reggio, where she made her first appearance as Amina in the *Sonnambula*. She was recalled no less than twenty times! Her next characters will be Lucia and Zerlina (*Don Giovanni*). We shall give some particulars in our next.

PARIS.—From a private letter (reliable) we learn that out of fourteen representations the *Traviata* has been given ten times, with Piccolomini, and *always to full houses*. So that our information materially differs from that of the *Athenæum*. On Monday Grisi will sing, for the benefit of Graziani, the part of Leonora in the *Trovatore*. We hope that Mesdames Frezzolini and Steffanone may be among the audience.

MR. GYE AND MR. SMITH.—An occasional contributor (upon whom we can rely) informs us that there is no truth in a report which insinuated that whatever new properties—scenery, costumes, decorations, &c.—were provided for the Royal Italian Opera performances, should remain the property of the Drury Lane lessee at the end of the season. We always thought the bargain rather a "soft" one for so experienced a manager as Mr. Gye.

THE PANTOMIMES.

[Quotations from the advertisements in *The Times*.]

DRURY LANE.—"The greatest hit of all is the Drury Lane pantomime."

ADELPHI.—"The acknowledged best pantomime in London."

LYCEUM.—"The most gorgeous pantomime in London."

SURREY.—"One blaze of triumph: there is nothing like it."

STANDARD.—"The great pantomime of the season is as usual at the Standard."

CITY OF LONDON.—"Nelson Lee's 200th pantomime is pronounced the best ever produced."

* In consequence of the indisposition of Mr. Stanfield, Mr. Telbin directed all the preparations of the scenic department.

CRYSTAL PALACE WINTER CONCERTS.

THESE hebdomadal entertainments continue to find favour. Last Saturday the eighth concert was given, and the weather being fine, nearly everybody in the Crystal Palace attended the performance in the new music room. The band, under the direction of Mr. Manns, executed the overtures to *Euryanthe* and *Athalie*, an *air de ballet* from *Robert le Diable*, and the *andante* and *finale* from Beethoven's symphony in A. The *air de ballet* and the overtures were tolerable, but the movements from the symphony by no means. Mr. Manns should have more regard for his public. Mr. Van Heddegham played a fantasia on the violin, on themes from *Il Trovatore*. The Orpheus Glee Union again assisted with some excellent part-singing. Their performances comprised Härtel's glee, "The Miller's Daughter," (encored); Kücken's glee, "Soldier's Love," (encored); Beale's Madrigal, "Come let us join the roundelay," and Hatton's serenade, "Good night, good night, beloved." Miss Susan Cole, who was the vocalist, sang Spohr's charming "Rose softly blooming," with great feeling, and Wallace's "Why do I weep for thee?" too well to escape an encore.

SIGNOR CRIVELLI'S FUNERAL.

FUNERAL.—Black covered coffin, of a simple character, with Catholic emblems.

INSCRIPTION.—Domenico Francesco Maria Crivelli, died 31 December, 1856, aged 61 years.

CAR.—(Parisian) with four horses, velvet equipments, plumed; three mourning coaches; three private carriages.

MOURNERS.—Captain Sykes, (R.N.), Mr. W. A. Greatorex, Mr. Sterndale Bennett, Mr. A. Peede, Mr. A. Ferrari, Mr. W. Jones; Signors Magrini, Maggioni, Sargrini; Mr. J. B. Chatterton, Mr. F. Cox, Mr. J. Gimson, (Secretary to R.A.M), Dr. Gamble, Mr. Lucas; Mr. Walworth, Mr. G. Dolby, Mr. C. Garstin, Mr. E. Ransford (pupils of Signor Crivelli).

The ceremony took place on the 6th ultimo, at Kensal Green Cemetery.

BEAUMONT INSTITUTION.—A capital miscellaneous concert was given here on Monday evening, under the "conduct" of Mr. J. L. Hatton and the "direction" of Mr. D. Francis, Miss M. S. Seele and Mr. A. Carder (both east-end celebrities) "presiding" respectively at the pianoforte and organ ("solo.") Among the singers was Mr. Sims Reeves, to whom the audience on this occasion behaved with unusual consideration, and read therein a wholesome lesson to provincial "*fanatici*." In "Deeper and deeper still," and "The Death of Nelson," both very fatiguing pieces, and both grandly declaimed, they allowed the popular English tenor to respond to their vociferous applause by a salute; and only *insisted* upon an encore after Mr. Hatton's "Under the greenwood tree" (*Robin Hood*), in answer to which Mr. Reeves cheerfully responded with "Good bye, sweetheart." This was as it should be. The "*prima donna assoluta*" of the evening was Madame Novello, who was encored in "Bonny Prince Charlie," and sang still more charmingly Macfarren's "Captive of Agincourt." Her chief satellite was Miss Louisa Vinning, who gained a "double encore" in the Venzano-Gassier-Bosio *Valse;* and was also "bissed" in Frank Mori's "Rustic Gate." Mr. J. L. Hatton swelled the encores with his "Christmas Sleigh," for which he substituted "Old King Cole;" and Mr. Allan Irving brought the swelling to a head in a ballad anonymous. Thus much for the encores—which, as usual, were absolute pests. Another singer of less note than the rest, though not unpromising—Miss Crawley—made her *début* at these entertainments with E. J. Loder's pretty ballad, "Come and buy each summer-flower." The concert seemed to more than satisfy the numerous audience assembled to hear it.

A WITTY REPLY OF A LONDON MANAGER.—A beautiful lady called upon a certain manager for some tickets to see his pantomime. "Excuse me, my dear madame," smilingly replied our second Sheridan, "when you reach home, you will find your wishes have been *forestalled*." True enough—on her malachite table there was a managerial letter, and inside it Four Stalls! Nothing could be prettier.—*Punch.*

DRAMATIC.—A very amusing farce, under the title of *A Night at Notting Hill*, has been produced at the Adelphi during the week. A retired alderman, of an excitable temperament, has taken every possible precaution to protect his house from the visits of burglars, the neighbourhood in which he resides having earned an unenviable notoriety for garotte robberies and house-breaking. Alarum bells are attached to every door and window of the house, mantraps are set in every nook and corner, and every room is converted into a miniature Cronstadt. Policeman O'Mutton, however, Mary's sweetheart, with the assistance of Mary, manages to defy guns, traps, snares, and pitfalls, and to do the honours of the kitchen, while master overhead sleeps in fancied security. In addition to the above precautions, the Alderman takes it into his head to secure the aid of a friend who bears a commission in the yeomanry, and has him to sleep in the house. One night, O'Mutton and Mary, intoxicated with love and small beer, allow themselves to talk louder than caution would warrant, whereupon the yeoman roars out to the alderman, who jumps out of bed, and is directly cought in one of his own traps. O'Mutton, in his escape, sets all the bells a-ringing, and while Mary is screaming "Murder," the gallant yeoman is firing off revolvers in all directions. The piece was famously acted by Wright, Paul Bedford, and Miss Mary Keeley, and created roars of laughter from beginning to end. *A Night at Notting Hill* is the joint production of Messrs. E. Yates and Harrington. It is the first attempt at dramatic composition of the former, but is not likely to be the last.

DRURY LANE.—On Monday last Mr. Leigh Murray appeared at this theatre in his original character of Gustave de Grignon, in the *Ladies' Battle*. He has completely recovered from his late most severe attack of bronchitis. He never played with greater dash, delicacy, and effect, than on the above occasion, and was deservedly called before the curtain at the conclusion of the piece. Mrs. Leigh Murray was likewise much applauded as the Countess D'Autreval. A word of commendation is due to Mr. C. Vincent as the Baron de Montrichard. He played the part in a quiet, unassuming manner, and dressed it characteristically and well, without the least exaggeration, a fault into which a less judicious artist might easily be seduced. The other dramatis personæ were represented by Mr. Templeton, Mr Worrall, and Miss Cleveland, which young lady, by the way, is making progress in public favour. The pantomime, which now runs with model smoothness, continues to attract large audiences, and numbers are turned from the doors every night.

LIVERPOOL.—Miss Julia St. George's entertainment, *Home and Foreign Lyrics* at Clayton-hall, proved to be an entertainment in more than a name. When we recollect that the advantage which imitations and greater facility in change of dress give to a man, the obstacles to success in such a performance as that we have now to report upon require a giant talent to surmount. Miss P. Horton succeeded admirably in this style of entertainment. Miss Emma Stanley's success, too, was great; and that Miss Julia St. George is entitled to contest the palm with these was manifest on the present occasion, and acknowledged by a delighted audience. Miss Julia St. George acquitted herself to admiration in her portraiture of the several characters; but the matter, and particularly the "sentimentalising," would be better for a little curtailment. This, however, in the general excellence, was a small fault, and Miss St. George sustained the high name that had preceded her as a charming vocalist and an accomplished actress. The music is from the pen of Mr. J. F. Duggan, who is well known to our readers, and has seldom written better than for Miss St. George. We must particularise the air and recitative of "Sappho," "The Gipsy Song," the "Postboy," and "Joan of Arc's War Song," which received at the hands of the vocalist the most satisfactory interpretation. "Tim Doolan" was not less perfect in its way. It is a genuine Irish song, replete with fun, and found in Miss St. George an excellent exponent.—*Liverpool Journal.*

M. JULLIEN'S CONCERTS.—A young English tenor named Croft has just made his first bow to the public at M. Jullien's Concerts, in Liverpool and Manchester, under the auspices of Mr. Beale. He is a pupil of Mr. Frank Mori, and has studied his profession in Italy.

FRANÇOIS JOSEPH FÉTIS.*

FRANCOIS FÉTIS, *maître-de-chapelle* of the King of the Belgians, and director of the Conservatory at Brussels, celebrated, on the 6th of October, 1856, the fiftieth anniversary of his marriage,† and is still pursuing, as he has always done, a career of uninterrupted official and literary activity. A man who, for more than half a century, has consecrated his life with great success and well-merited reputation to the art of music, its science, and its history, is so remarkable a phenomenon, that the events of his career, and the development of his progress and efforts must command the sympathy not only of his countrymen, but of the whole musical world.

François Joseph Fétis was born on the 25th March, 1784, at Mons, in Belgium, where his father was organist and teacher of music, as well as the director of the concerts. It was he who first gave his son lessons in music, for which the child displayed a pre-eminent capacity, and could read his notes almost before he could read his letters. When he was only in his seventh year he could sound all the intervals in the various keys. The first instrument placed in his hand was the violin—an excellent custom of the olden time, which has, unfortunately, been supplanted by the tyranny of the pianoforte, whence even good musicians have lost somewhat in fineness of ear, because they have received the rudiments of their musical education on the piano, for which the teacher and the tuner are two distinct persons; and the pupil, although he learns very well where A is situated on the key-board, hears its tone sometimes in one manner and sometimes in another.

As early as his eighth year, Fétis wrote duets for the violin for himself. He then began learning the piano, and, without any theoretical instruction, composed a concerto for violin and orchestra, which his father played at a public concert, and which, as the production of a juvenile prodigy, was received with applause. In his tenth year, he played the organ in the noble chapter of Sainte-Vandrii, and became acquainted with the sacred compositions of the old German and Italian masters. He, also, commenced, at this period, studying ancient languages, but the war, and the second invasion of Belgium by the French, interrupted study of every description. Fortunately an old gentleman, the manager of a printing office, undertook his literary education, at least so far as Latin was concerned, and a society of amateurs afforded him an opportunity of hearing the instrumental compositions of Haydn and Mozart.

The works of these masters, then in all the splendour of novelty, opened for the youthfully excitable and susceptible mind of the subject of this memoir a new world of harmony, of which he had previously had no conception. With all the fire of first love, he made himself master of them, breathing and living in them alone, and striving to effect nothing more or less than to embue himself with their spirit, and to reproduce this in his compositions. In this mood he wrote away with the greatest zeal, and, before he had attained his fifteenth year, a whole series of compositions (two pianoforte *concerti*, a symphony, a sonata, and fantasia for the piano, violin quartets, etc.) had flowed from his pen.

The friends of his father now urged the latter to send the talented boy to the Conservatory at Paris. François Fétis arrived there in October, 1800. He became, in the theory of music, the pupil of Rey, who, at that period, directed the Grand Opera. Rey taught in exact accordance with Rameau; but it was precisely at this epoch that Catel's system of harmony appeared. This, for the first time in France, was something directly opposed to Rameau's authority, and the moment was one which greatly influenced the young Belgian musician, who was thereby embued with that tendency to the study of musical systems which he afterwards pursued so zealously. It was principally on account of this partiality for serious researches into the theory of music that he learned Italian and German, and applied himself to Kirnberger and Sabbatini, who were ready to his hand. At the expiration of three years he became assistant professor of Rey's class, and, in the year following, carried off the first prize in the theory of composition. For the pianoforte, Boïeldieu was his first teacher, and, when he went to Russia, Pradher.

In the year 1803, Fétis quitted Paris in order to travel for a year and a-half. During this period, he studied especially the German theorists, Marpurg, Kirnberger, and Albrechtsberger, and buried himself in the compositions of Händel, Haydn, and Mozart. By this course, his musical and æsthetical education took a completely different and more fundamental tendency than that given by the Parisian school, and, in his own industrious and zealous manner, Fétis worked out this tendency not only theoretically but practically. All that he then wrote gave evidence of his partiality for the German school, and of his endeavours to seize its true spirit. From this period date the pieces for eight wind-instruments, which appeared in Paris, in the year 1818, as his *Opus* 1. He continued his historical studies, also, with zeal, and, among other things, drew up a treatise on Guido de Arezzo and the history of musical notation, which, however as far as we know, has not yet appeared in print.

His partiality for the German school did not render him blind to the Italians. He regularly attended the Italian Opera, where Strinasacchi, and Marianna Sessi, as well as Nozzari, Tacchinardi, Barilli, etc., shone at that time. His indefatigable efforts to enrich his mind and increase his musical knowledge were seconded by a natural fondness for everything that flourished in the domain of art. His method of studying everything seriously preserved him, however, from the superficial versatility to which such a fondness, it is true, very easily misleads any one, especially in France. Thus, after becoming acquainted with the Italians, he did not remain contented with their operatic music, but, excited by Cherubini, began to dive into the traditions of the old Italian school, and its contrapuntal theory. He applied himself especially to Palestrina, and, in his usual praiseworthy fashion, which cannot be sufficiently recommended to every artistic tyro, wrote a mass of compositions on this fresh model. He then read the most esteemed Italian theorists from the oldest down to Pater Martini and Paolucci, and laid the foundations for the ideas which he subsequently worked out in his *Traité du Contrepoint et de la Fugue*. He studied, likewise, comprehensively and fundamentally, the plain-song of the Catholic Church, comparing, for this object, more than two hundred manuscripts in the libraries and ecclesiastical archives of Paris, Cambrai, Arras, Brussels, etc. This immense labour was undertaken with a view to a new edition of the revised Romish plain-song, reduced to its primitive form, and for which the Gradual and Antiphonarium were also completed in manuscript; it seems, however, that no part of them was ever printed.

At the early age of twenty-two (1806), Fétis married. His wife, who belonged to a noble and respected family, besides being the grand-daughter of the learned Chevalier Keralio, was the sole heiress to a considerable fortune. By this match, Fétis assumed a completely different position, and continued his musical studies as an independent *dilletante*, though with the same zeal as before. But Fate played him a scurvy trick. The bankruptcy of a Parisian house, and unfortunate speculations on the part of some relations of his wife, not only deprived the latter of her property, but clouded Fétis's life for a long series of years, since, by his improvident good-nature, he had allowed himself to become answerable for overwhelming liabilities, which, however, in the end could not avert the ruin of the family. He was compelled, in 1811, to leave Paris, and resided for three years in the country, in the department of Ardennes, completely cut off from all means of musical knowledge and incitement.

He here composed a mass for five voices, with accompaniment for organ, violoncellos, and bass-viols, and which, although it has never made its appearance in the music-shops, is held by good judges to be one of his best works. In addition to this, he busied himself with the most serious studies in philosophy, and with continuous researches into the fundamental principles of harmony.

* From the *Niederrheinische Musik-Zeitung*.

† What the Germans call his *goldene Hochzeit*, "golden wedding." The twenty-fifth anniversary of a man's marriage is termed by them his *silberne Hochzeit*, "silver wedding."—TRANSLATOR.

In December, 1813, he accepted the post of organist at St. Peter's, Douai, with which was combined the lectureship for the theory of singing and harmony at the Municipal School of Music, then recently founded in that town. He devoted himself, with his usual energy and activity, to this new sphere of action. He sedulously practised playing on the organ, which he had completely neglected for some years, while his official duties in the School furnished him with fresh incitement to practical and theoretical labours. The results of this were his *Solfèges Progressifs* (third edition, Paris, Brandus, 1843), to which an *Exposé des Principes de Musique* serves as an introduction; his *Méthode Elémentaire d'Harmonie et d'Accompagnement*, and a *New Theory of Music*, which he forwarded, in manuscript, to the Academy of Fine Arts in Paris, but the publication of which he himself prevented in the year 1819, on account of his relations with Catel, against whose system this new work was mainly directed. It appeared, subsequently, in Paris, in 1844, being published by Schlesinger, as *Traité Complet de la Théorie et Pratique de l'Harmonie*, one volume in large octavo. The third and augmented edition was published at Paris in 1849.

Ever since 1806, Fétis had settled the plan of his most important work, the *Biographie des Musiciens*, and, while at Douai, was unceasingly occupied in carrying it out. It was there, likewise, that he composed, at the desire of the authorities, a *Requiem* in memory of Louis XVI. (performed on the 20th April, 1814), a sestet (Paris, Ozy, Op. 5), for the piano, *four* hands, two violins, viol and bass; a great many pieces for the organ; and songs for three and four voices for the School. He did all this within four years and a-half, and moreover *gave instruction for ten hours every day!* This is another brilliant example, and one to be impressively mentioned to our young artists and writers, who always, unfortunately, only want leisure to produce works of genius!

Fétis felt that it was now again time to procure an appointment in Paris, and with a confidence in himself, which was seldom, perhaps, more justifiable in a variety of respects, proceeded thither in the summer of 1818. He published several compositions for the piano, and resumed his literary-musical labours. A comic opera which he produced (*L'Amant et le Mari*' opéra-comique en 2 acts—8th June, 1820) achieved a tolerable success. Subsequently, up to the year 1832, he wrote five other operas: *Les Sœurs Jumelles* (1st October, 1821); *Marie Stuart en Ecosse* (3rd October, 1823); *Le Bourgeois de Rheims* (1st October, 1824, a work composed for the coronation of Charles X); *La Vielle* (1st October, 1826); and *Le Mannequin de Bergame* (1st October, 1832)—all of which were brought out, although with varied success. Not one kept its place in the repertory.

The French government acknowledged, however, his eminent talent, and appointed him, in the year 1821, Professor of Composition at the Conservatory of Paris.

As was his invariable custom, Fétis entered upon this new sphere of action, which was completely suited to his stores of knowledge, and his inclination, with extraordinary zeal.

His method was soon expressly praised by the Committee of Inspection, and, a few years afterwards, Cherubini read, in the Academy of Fine Arts, a most honourable notice of the *Traité du Contrepoint*, etc., which Fétis had written for the use of the Conservatory.

(*To be continued.*)

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